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A MAGAZINE OF AMERICAN FOLKLORE

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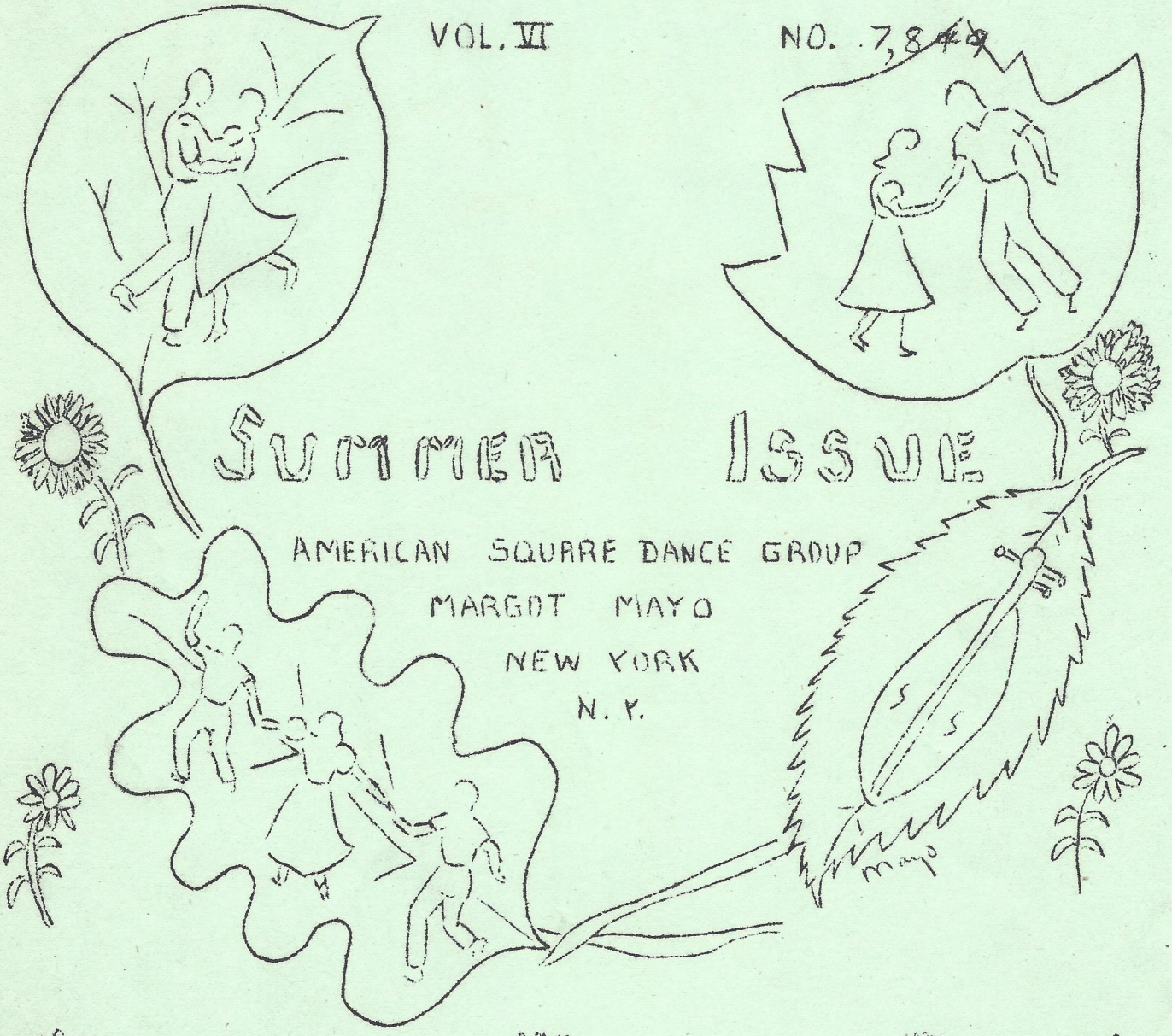

"The purpose of the American Square Dance Group is to make available those rich stores of native dance, music, drama and general Americana which together comprise American folk culture; to conduct such activities without regard for race, creed, color or social position; to cooperate with those who hold similar views."

Constitution of the A. S. D. G.

PROMENADE

OFFICIAL ORGAN OF
THE AMERICAN SQUARE DANCE GROUP

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EDITORIAL

A new field of folklore has been opened up to me and I'm deep in the pursuit of an exciting and elusive hobby. My summer's teaching at Shaker Village Work Camp in New Lebanon, N.Y., served to introduce me to Shakerism and its place in the history of our country. The camp is situated on the farmland which, until recently, was the home of the South Family of New Lebanon Shakers.

It is impossible to live in those buildings, built with such loving and careful workmanship, and not absorb a warm admiration for the Shakers. Our Shaker neighbors in the near by North Family, and our friends in the slightly more remote settlement at Hancock, Mass., stimulated our interest in this rapidly disappearing sect. These people apparently possess an inner strength, a peace and quietness which is completely foreign to those of us who live in the hectic rush of twentieth century cities. Their gentleness, and their passive acceptance of their fate is both touching and inspiring, for these people are reconciled to the fact that their sect is doomed. Our Shaker friends are the last representatives of an attempt at community living which combined religion and industry in a successful experiment which flourished in this country for some hundred-and-fifty years.

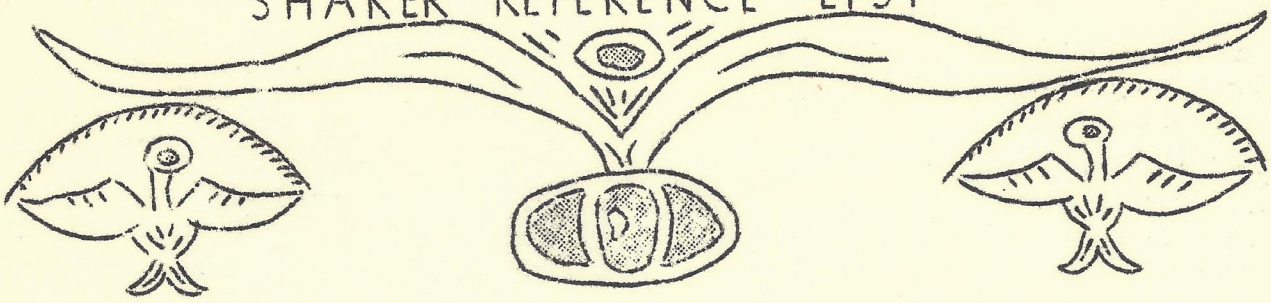
An integral part of the Shaker religion was music and dancing. As far as I know, the Shakers were the only religious sect in this country who made organized use of the dance in religious ceremonies. The Shaker dances apparently bore a close resemblance to folk dancing, employing many figures and movements found today in our American square dancing. The Shakers were carefully drilled in their dance formations, and there are stories which tell of the visits of military authorities to watch the perfection of the Shaker dance rites.

The Shakers used their own system of musical notation and wrote down hundreds of their "spiritually" composed songs. In the early days many of the melodies were folk songs and popular tunes of the period, but the later songs lost this worldly touch.

One of the Shaker brothers was kind enough to record for us a few of the songs and wordless marches that he remembered, and to show some of the dance movements. He also loaned me three books of Shaker songs, two of them in Shaker notation manuscript. As I learn more about Shakerism I shall pass my new-found knowledge on to you. But in the meantime, if you are curious about the Shakers and their dances, music and religious activities, I suggest that you read The Gift to be Simple, by Edward D. Andrews. This book was published by J.J. Augustin, New York, in 1940.

Margot

SHAKER REFERENCE LIST



This is only a partial list of books about the Shakers. The Shakers themselves were generous with their memoirs and revelations. Many of their books were written by Divine Inspiration, the human author serving only as an instrument to prepare and publish the manuscript. But if you think for one moment that the True Believers were impractical dreamers, a quick glance through the first book on the following list will convince you of their range of interests and their resourcefulness.

Andrews, Ed. D. The Community Industries of the Shakers. New York State Museum Handbook 15, Albany, N. Y. 1932.

——— The Gift To Be Simple: songs, dances and rituals of the American Shakers. J. J. Augustin, N.Y. 1940.

——— "Shaker Songs." (in) The Musical Quarterly, Vol. XXVlll, No. 4. October, 1937.

Avery, Giles, B. Autobiography. Mount Lebanon, N. Y. (1890?).

Blinn, Henry, C. The Life and Gospel Experience of Mother Ann Lee. Canterbury, N. H. 1883.

Brown, Thomas. An Account of the People Called Shakers. Troy, N. Y. 1812.

Bushnell, Richard. Shakers. No imprint.

Dunlavy, John. The Manifesto, or a Declaration of the Doctrine and Practice of the Church of Christ. Reprinted by Edward O. Jenkins, New York. 1847.

Dyer, Joseph. A Compendius Narrative, Elucidating the Character, Disposition and Conduct of Mary Dyer, from the time of her marriage in 1799, till she left the society called the Shakers, in 1815; with a few remarks upon certain charges which she has since published against that society. Pittsfield, Mass. 1826.

Evans, Frederick. Autobiography of a Shaker and Revelation of the Apocalypse. American News Co. New York. 1869.

Held, Conrad. Fifteen Shaker Songs. G. Schirmer, Inc. New York. 1944.

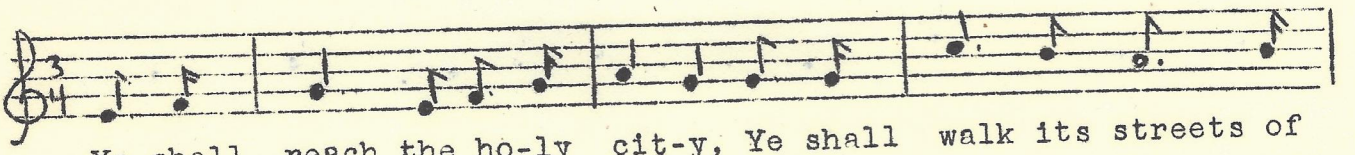
Neal, Julia. By Their Fruits. The University of North Carolina. Chapel Hill, N. C. 1947.

Ye Shall Reach The Holy City

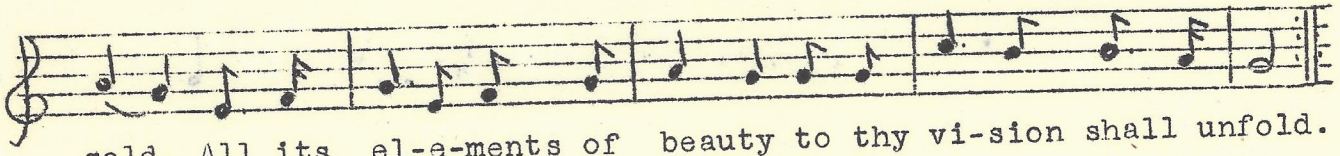
This Shaker song is typical of the songs showing the influence of the music of "the world's people."

Ye shall reach the holy city
Ye shall walk its streets of gold
All its elements of beauty
To thy vision shall unfold. When the
love of truth shall anchor thy whole life
in deeds of light, pearly gates of peace shall open
into courts forever bright.

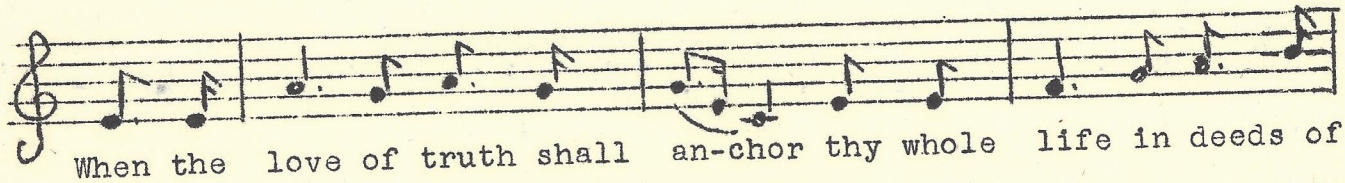
Canterbury, N. H.



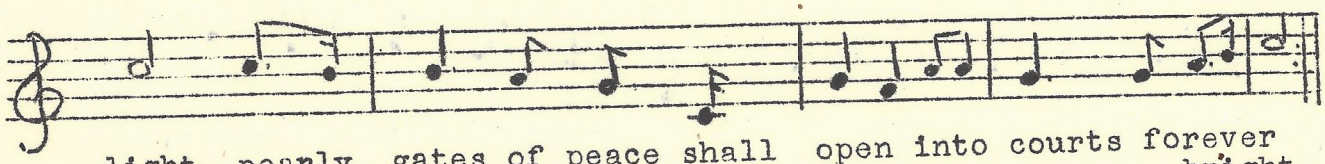
Ye shall reach the ho-ly cit-y, Ye shall walk its streets of



gold. All its el-e-ments of beauty to thy vi-sion shall unfold.



When the love of truth shall an-chor thy whole life in deeds of



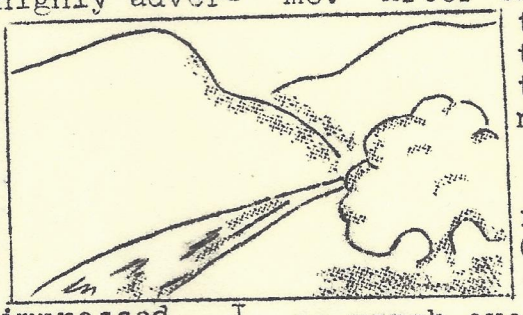
light, pearly gates of peace shall open into courts forever bright.

This song was taken from a manuscript book loaned to Margot by one of the Hancock Shakers.

RETURN TRIP

by MARGOT

It was dusty and hot, like a Texas afternoon. Coal dust settled in layers on the worn plush of the seats and the sticky seats retaliated with piercing jabs, like a Texas cactus. Only this was not Texas; the windows framed lovely pictures of yellow-green fields, orchards, the rhythmic lines of blue mountains. The highly advertized coolness of the upstate mountains was conspicuously absent. I was tired and annoyed.



The train apologized for its huffing slowness as we pulled into the tiny white station, but I was unimpressed. I was annoyed and I was tired.

Naturally there was no one to meet me, in spite of elaborate arrangements. I remembered my army vocabulary, and mentally prepared a welcoming speech for the unlucky driver from camp, if and when he arrived.

I waited in the bare, deserted depot; even the station-master had slammed shut his grilled window and departed. The whole idea began to seem silly to me. Whatever had possessed me to leave Shaker Village Work Camp and return to the blistered city, even for a few days? It had all seemed so simple when I accepted the invitation to teach again in the summer courses of the Dance Educators of America. I had enjoyed the teaching, but now I longed for my comfortable slacks and sandals.

I went to the door and looked out into a village street unencumbered by even one human animal. A juke box was pulsating behind the screen doors of a white tavern on the far side of the unpaved road. I summoned up courage and went in search of a telephone. The overwhelming smell of stale beer welcomed me into the smoke-filled room. Tanned men turned from their lunch boxes and beer and stared at me. I felt silly! When I found the old-fashioned wall phone and read the directions, I put in my long distance call to camp. For some reason I hated to shout out "Shaker Village" in a barroom. I whispered into the phone. My SOS was completed and the promise secured that Hal and Johnny would rescue me. After the final cranking of the telephone, I stood there, not wanting to turn and face those men again.

Sissy!

"Come on, old girl. remember you're an ex-GI! You're hungry and this place serves food so march over there and get some, you emancipated, Modern Woman!"

I went over to the bar. A dry, sandpapery sandwich eventually arrived, accompanied by some disinterested beer. I carried them over to a small table by a window where I could watch for the camp car.

A whistle blew and the men, swinging their empty lunch boxes, drifted out. Relaxing a little, I looked around through the smoke and beer fumes. The room was large and had a good-sized dance floor. An ancient upright piano with a public address system stood in one corner. On top of the piano were a fiddle case and a banjo. Well!

I picked up my glass and went back to the bar. An old man came in and offered to serve me. There was no sign of the original bartender. The old chap and I began to talk.

It was several hours later when Hal and Johnny drove up to the station across the street. Calling to them through the screen door I invited them in. They looked dubious as they crossed the street and watched me carefully, trying to discover my mood, after being kept waiting so long.

By this time, the old man and I

(continued on next page)

had worked out some pretty snappy arrangements of dance tunes. His fiddle had a beautiful tone and a faded Guarnieri marking inside its tummy. The old fiddler played in true country style, and his calling of square dances was distinct and rhythmic. "Pop" Sweet, champion square dance caller and fiddler- imagine just running into him like that. Why, I've heard of "Pop" Sweet for years and have newspaper clippings of him in my scrapbook at home.

The regular bartender returned and relieved "Pop" of his self-imposed, temporary job. The fiddler went over to the piano and turned on the loud-speaker. He fiddled and called into the mike to the empty dance floor. I helped him out with ump-pahs on the piano. He explained some of his more intricate dance figures, and whenever I didn't grasp his descriptions, we jumped up and performed the dances all by ourselves, imagining the other dancers in the set.

We took turns getting the beer from the bar and the two glasses stood side by side on the piano while we played such old time favorites as "Darling Nellie Gray." We had a rip-roaring good time, comparing calls and tunes and experiences. "Pop" would lean back, pick up his glass, take a long pull of the amber stuff, and lead me back through the years with his rememberings. Soon the glass would be empty and "Pop" would replace it beside my glass on the piano. Then a new memory would wander into that gray head, and the old fellow would reach for the beer glass again. Itn't it strange how two glasses can look so much alike even though one is full and the other empty? Oh well, I don't particularly care for beer anyway!

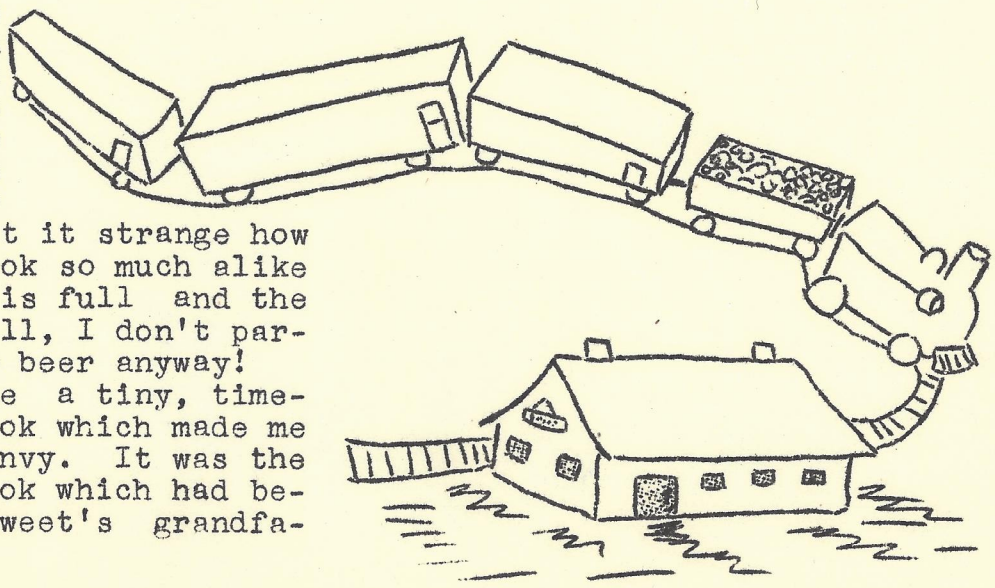
"Pop" showed me a tiny, time-worn, handsewn book which made me turn purple with envy. It was the prompter's handbook which had belonged to "Pop" Sweet's grandfather. "Money Musk" and other longways dances, as well as quadrilles like "Lancers" were copied down in a loving, careful script. The little book had been handed down from father to son to grandson. It had traveled throughout the Civil War with the middle Mr. Sweet, who was serving with the Northern army.

We went back for another round of beer. By this time, I'd given up all thought of ever swallowing my own glassful of beer. It seemed easier just to put it down on the piano and look the other way.

When Johnny and Hal arrived and found that I had forgotten to be angry about not being met at the station, they seemed relieved. But you could tell that they regretfully discarded their carefully prepared excuses. They, too, fell under the spell of the fiddler-caller, and sat down to listen to his magnificent "tall tales." It was with great difficulty that we finally tore ourselves away from that dim, musty room with its empty tables and its champion square dance caller.

Several weeks later, Johnny and I returned with our recording machine and made some recordings of "Pop" and his banjo-picking brother. We plan to visit that sleepy little town again, next summer, and talk and dance with that old time fiddler, "Pop" Sweet.

It all goes to prove that folklore is where you find it!



HISTORY OF THE QUADRILLE

Johnny O'Leary

The Quadrille de Contre-danse was introduced to the public in the fifth act of Rousseau's "Fetes de Polymnie," one of the early French ballets. Prior to 1740, the name "quadrille" was applied to a small company of horsemen who took part in tournaments and carousels. There is a comparison to the cuadrilla, a party of four banderilleias associated with the Torero in the Spanish bull fights. This could be the reason for the number of couples in the present form of the dance. The French ballet during the 18th Century was divided into five acts and each act into 3, 6, 9 or 12 entrees. Each entree was performed by one or more quadrilles of dancers. This, in all probability, is the reason for the dance being divided into five figures. At one time there was a card game played in England by the name of Quadrilles, played by four people. All of the meanings of the word quadrille link up in a chain, which is partially responsible for the pattern into which the dance fell.

At one time the quadrille was so intricate that it began to lose its popularity, giving way to simpler dances. When the dance settled into its present form during the early 19th Century, no change had been made in the original except for the simplification of the steps and figures.

This quadrille consists of five figures which bear the name of the contre-dances to which they owe their origin. The first figure "Le Pantalon" was derived from a popular French song. It usually has 32 bars of music in 6/8 time. "L'Ete was the name of a difficult and graceful contre cance popular around 1800. Again we find that it has 32 bars of music, but in 2/4 time. In 1802, the third figure was named "La Poule." The music is the same as the first figure in regard to time and length. The fourth figure has two standard names, "La Trense" after the French dancer survival of the old Pastorale. This figure is danced to 32 bars of music in 2/4 time. The "Finale" or fifth figure is made up of three parts, repeated four times. In the first four figures, the dance begins at the ninth bar, and the first eight are repeated by way of a conclusion. The fifth figure begins on the first note of the music and concludes with a coda.

The quadrille was at the height of popularity in Paris during the Consulate and the first empire after the fall of Napoleon. Some authorities claim that it was brought to England in 1815 by Lady Jersey, to be performed at Almaks. (Almaks was a club in London where balls and parties were held.) Others say that it was performed as early as 1810 in London.

The music for the quadrille was never folk music as such. Usually the dancing masters and composers of quadrilles borrowed from the popular music, symphonies and operas of the times. There were original compositions written especially for a dance but these soon became outdated and gave way to a newer popular air.

There is a great deal of argument over who originated the Quadrille des Lancers. A Dublin dancing master named Duval claimed that in 1817-1818 he composed a quadrille and called it Lancers. In 1819, Joseph Hart, an Englishman, sought credit for an original dance which he called Lancers. The French school of dancing put its claim in as early as 1810 for the honor of having originated the dance. The true authorship of this dance will probably never be definitely established.

The Lancers differs from the original quadrille in the naming of the figures and in the length and time of the music. The standard Lancers has five figures named "Les tirous," "Les liguos," "Les moulinets," "Les visites," and "Les lancers." All of these are danced to 24 bars of music except "Les moulinets" which has 16.

History of the Quadrille (cont.)

The history of the quadrille in America is difficult to trace. Dancing in this country was at first frowned upon by the church (and this is putting it mildly). There were many articles published in the middle of the 18th Century of the "evils of dancing," and endless sermons were delivered on this subject in the churches and schools. It would seem that the dancing masters of that period were not thought of as being essential to the "good life."

One of the earliest references to a dancing master or school in America was in 1712. The trouble in Europe at that time was responsible for the arrival of many French "gentlemen" in this country. They were forced to seed employment, and all they were usually able to do was teach academic subjects and dancing, "with special attention to manners." The newspapers from 1770 on began to show an ever-increasing numbers of advertisements for dancing academies and schools. It is therefore safe to assume that, since these men came from Europe where the quadrille was popular, they were teaching it here as one of the dances, one of the most fashionable dances, of the time. There are many references to quadrille music and cotillions before 1800 in The Bibliography of Early Secular American Music by Sonneck and Upton, and it is reasonably safe to say that where music was published dancing was also taught.

In the latter part of the 19th Century quadrilles were still being taught in the United States by such noteworthy dancing masters as the Dodworth family. A pause came in the early 20th Century but more recently it appears that the quadrille is beginning to receive more and more attention everywhere, especially in the American Square Dance Group.

We fervently hope that this quiet graceful type of dance will catch hold again and display all its beauty and majesty once more.

THE BROADCASTING OF AMERICAN MUSIC IN EUROPE

Since early 1946, recordings of the music of contemporary American composers have been broadcast over the Belgian radio under the direction of Christian Dupriez. In 1946 Mr. Dupriez was entrusted with broadcasting new recordings by Mr. René Tellier, Musical Director of the Belgian Radio. The series was successful and broadcasting time was soon tripled, giving Dupriez the opportunity to present many more works than originally scheduled.

During September, 1946 such works as Howard Hanson's, "Lament for Beowulf," Lukas Foss's, "Prairie," and David Diamond's, "Second Symphony," were presented to the European public. In the months following, other American composers were also heard: there were works by Harl MacDonald, John Powell, Marc Blitzstein, Gian-Carlo Menotti, Robert Russell Bennett, Castelnuova-Tedesco, David Guion, MacDowell, Samuel Barber, Walter Piston, Bernard Wagenaar, Charles Yves, Spencer Norton, Meredith Wilson, William Grant Still, John Alden Carpenter, Roy Harris, Louis Gruenberg, Bernard Herrmann, George Gershwin, Douglas Moore, Paul White, Leonard Bernstein, Robert MacBride, and various arrangements of American tunes by Morton Gould.

Asmall concert was devoted entirely to the works of William Grant Still and another, more recently, to the works of Robert MacBride.

The season closed in September, 1947 with works by William Grant Still, Gian-Carlo Menotti, George Gershwin, Douglas Moore, Paul White, and other well known contemporary American composers.

This work undertaken by Mr. Dupriez of acquainting European radio listeners with American music, will be continued in the future, according to a news release sent to Promenade by Francois de Bourguignon, Professor at the Royal Conservatory of Brussels.

TUXEDO QUADRILLE

REVISED BY JOHNNY O'LEARY

FROM:
"DANCING" BY DODWORTH
HARPER BROS. 1885"

In a quadrille the couples are numbered in a different manner than a square set. The first couple will be number one, the couple opposite will be number two. The couple on the right of the first couple is number three and the couple on the left is number four. Couples one and two are the heads, while three and four are the sides.

FIGURE 1

		Meas.
Intro.	HONOR YOUR PARTNERS Step to the center, face your partner and bow.	4
	HONOR YOUR CORNERS Step out face your corner and bow.	4
	ALL PROMENADE HALF WAY AROUND And face the center of the set.	4
	HEADS FORWARD AND BACK, SIDES THE SAME. Sides go forward as the heads move backward.	4
	HEADS HALF RIGHT AND LEFT TO PLACE The two couples walk toward each other, the ladies going in between the gents passing left shoulders. When in place, they turn as a couple, the lady moving forward, gent backwards, ending with the lady on the right of the gent.	4
	SIDES THE SAME	4
	ALL BALANCE TO CORNERS AND TURN PARTNERS All the gents face the ladies on their left step on your right foot and swing the left across, step on the left and swing the right. Repeat once more. Then all the gents face their partners and hold both hands turning once around at place.	8

Repeat from "ALL PROMENADE" substituting SIDES for HEADS

FIGURE 2

INTRODUCTION WAIT	8
HEADS FORWARD AND BOW	4
FACE THE SIDES AND BOW To face side couples, the head couples (individually) turn back to back, bow, give your hand to whom you bow, then the head couples walk backward to place. The sides separate, forming lines with the head couples.	4
ALL FORWARD AND BACK	4
ALL FORWARD AND TURN PARTNERS TO PLACE	4
ALL JOIN HANDS AND SLIDE TO THE LEFT All couples join hands in a circle and slide half way around the set.	4
BACK TO THE RIGHT.	4

Repeat from "HEADS FORWARD AND BACK" substituting SIDES for HEADS

FIGURE 3 Meas.

INTRODUCTION WAIT 8

HEAD COUPLES CROSS HANDS WITH THE SIDES 4

The head couples face to their right, side couples face to their left. All put right hands in forming a star, and walk half way around, heads changing places with the side couples.

CROSS HANDS WITH THE NEXT 4

The head couples face right, sides face left, all put right hands in and walk half way around, changing places once more. All are now across from their original places.

ALL GRAND RIGHT AND LEFT TO PLACE AND BOW 8

All the gents face their partners and give them their right hands. Walk by, passing right shoulders. Give the next lady your left, pass left shoulders, right to the next, and left to your own. All are now back at their original places. All bow to their partners.

Repeat from "HEAD COUPLES CROSS"
substituting SIDES for HEADS

FIGURE 4

GRAND WINDMILL 16

The four ladies put their LEFT hands into the center and walk half way around the set, counterclockwise. At the same time the four gents walk around the set half way in the opposite direction (clockwise). The gents meet their partners on the other side of the set, turning them out with their right hands, and putting the ladies on their right. All bow to their partners. To return to place, the figure is repeated; the gents crossing their RIGHT hands in the center and the ladies walking in the opposite direction. Meeting back at place, the ladies join left hands with their partners. The gents turn the ladies out and put them on their right, then bow once more.

HEADS FACE OUT 4

The two head couples (individually) join hands in skating position, promenade inside the set to their left and face outside the set in their original places.

SIDES FILL IN 4

The third couple moves in behind the first.
The fourth couple moves in behind the second.

ALL CHASSEZ 8

The ladies slide in front of their partners, three steps to the left. The gents slide sideways to their right three steps. All balance forward and back. Slide back to place and balance forward and back. To balance, all step forward one step with the right foot, then bring the left up to it and hesitate. Then step back with the left and bring the right back to it and hesitate.

MARCH 8

The ladies turn and walk to their right, gents to their left; all march around to the opposite place from where the march commenced. There will be four lines moving, two of ladies and two of gents; the gents will pass outside of the ladies. Each line formed will have two gents and two ladies; two ladies opposite two gents, and two gents opposite two ladies.

FORWARD AND BACK 4

ALL FORWARD AND TURN PARTNERS TO PLACE 4

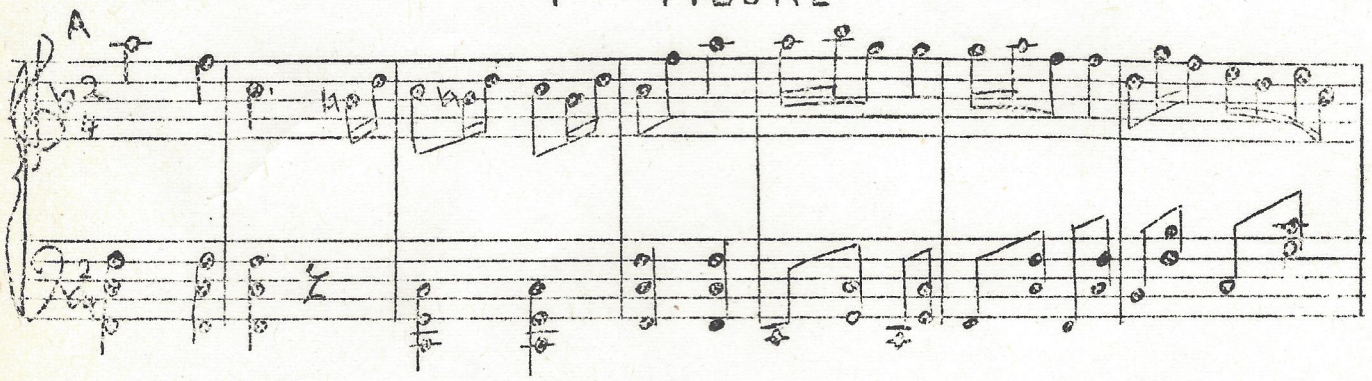
Repeat "GRAND WINDMILL"
alternating HEADS and SIDES

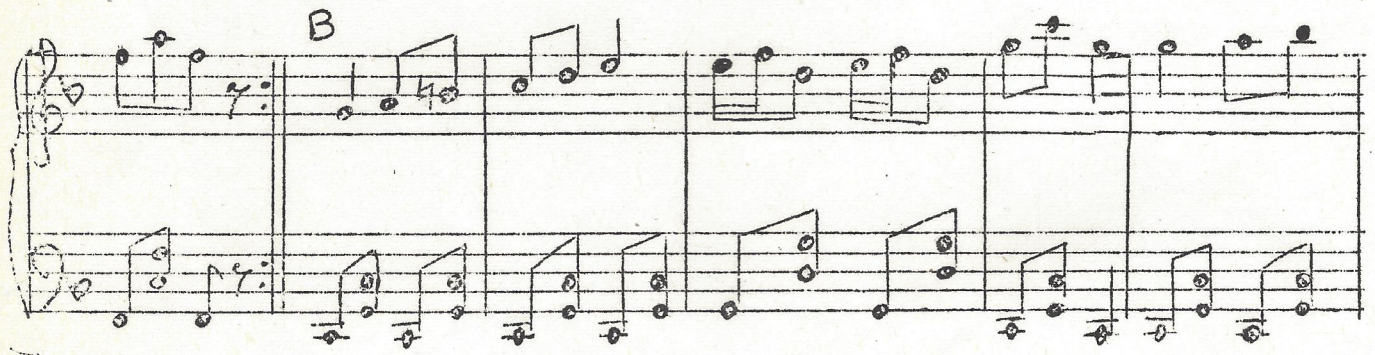
Tuxedo Lancers

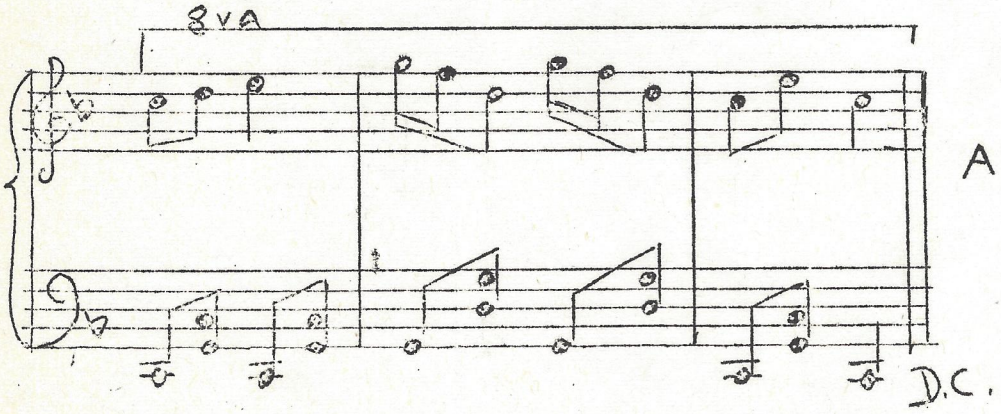
This quadrille music was found in "The Parlor Companion," a collection of dance tunes which was published in the United States in 1850. Dodworth did not specify any particular music to be used for "Tuxedo" but we have found that this set of tunes seems to "fit" the dance. The arrangements are by Harold Aks, singing-master of the Margot Mayo Folksingers.

The phrases of music have been lettered to correspond with the various sections of the dance figures. The letters placed at the end of each piece of music show the number of times each phrase must be repeated to complete one entire dance figure.

1st FIGURE







A A B A = HEADS
A B A = SIDES

(continued on next page)

2nd FIGURE

A

8VA

8VA

B

AABA HEADS
ABA SIDES

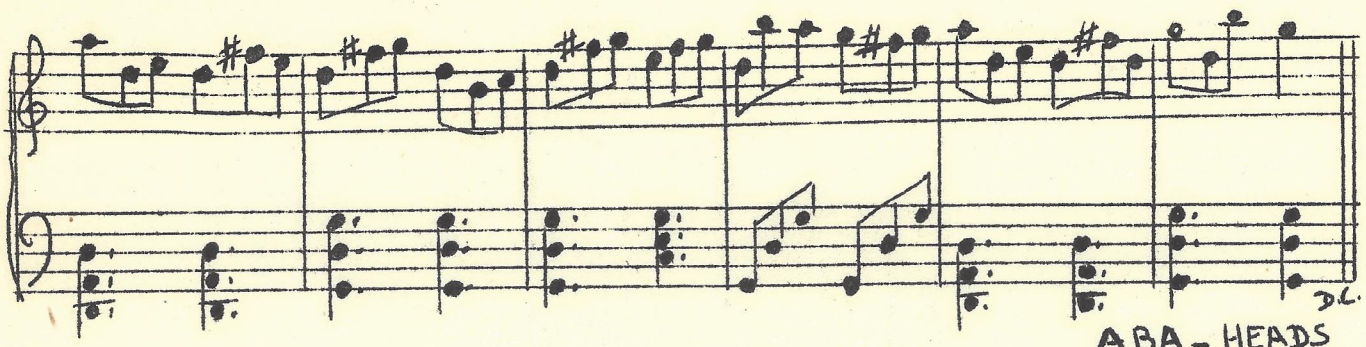
DC

3rd FIGURE

A

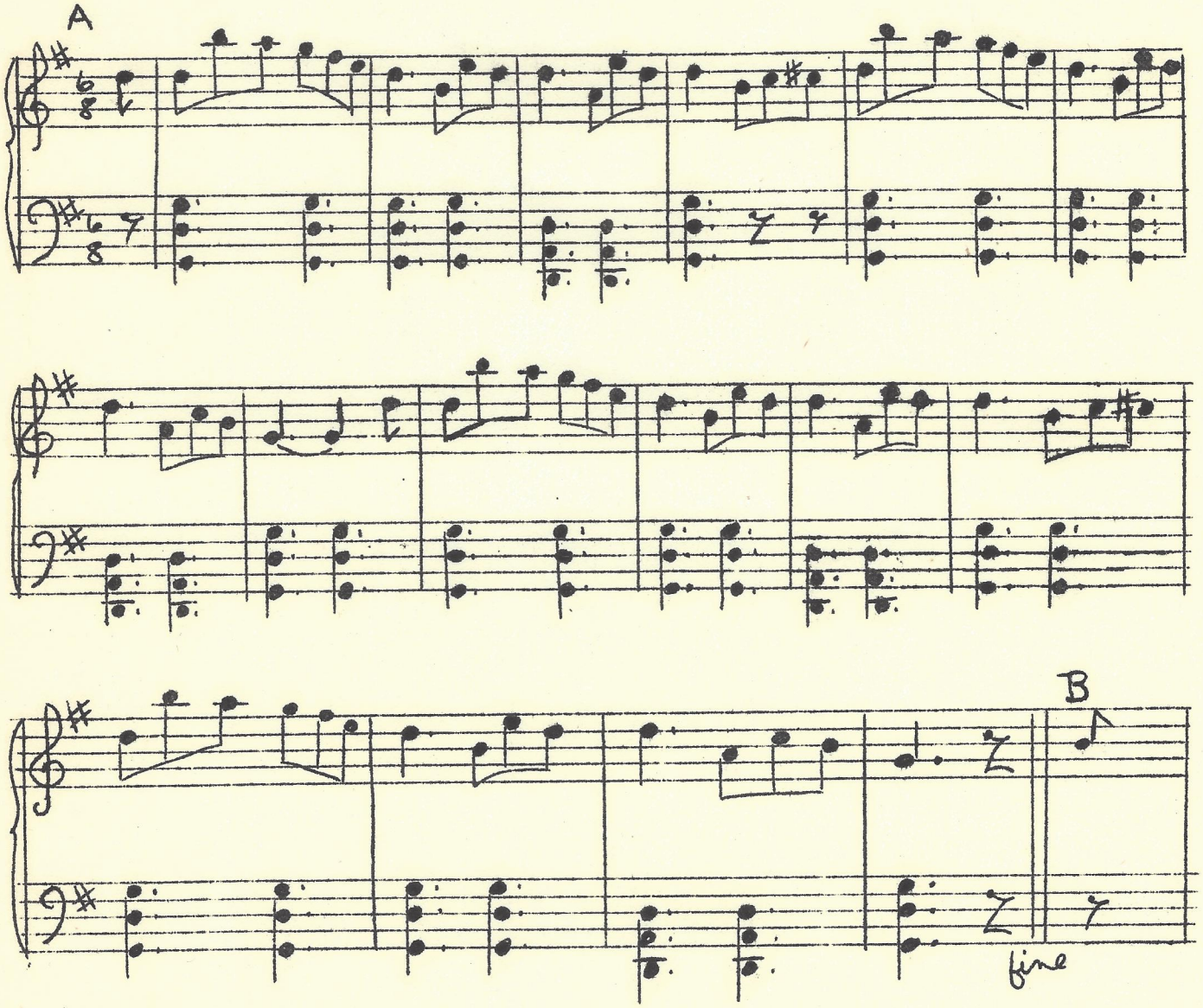
B

(continued on next page)



ABA = HEADS
BA = SIDES

4th FIGURE



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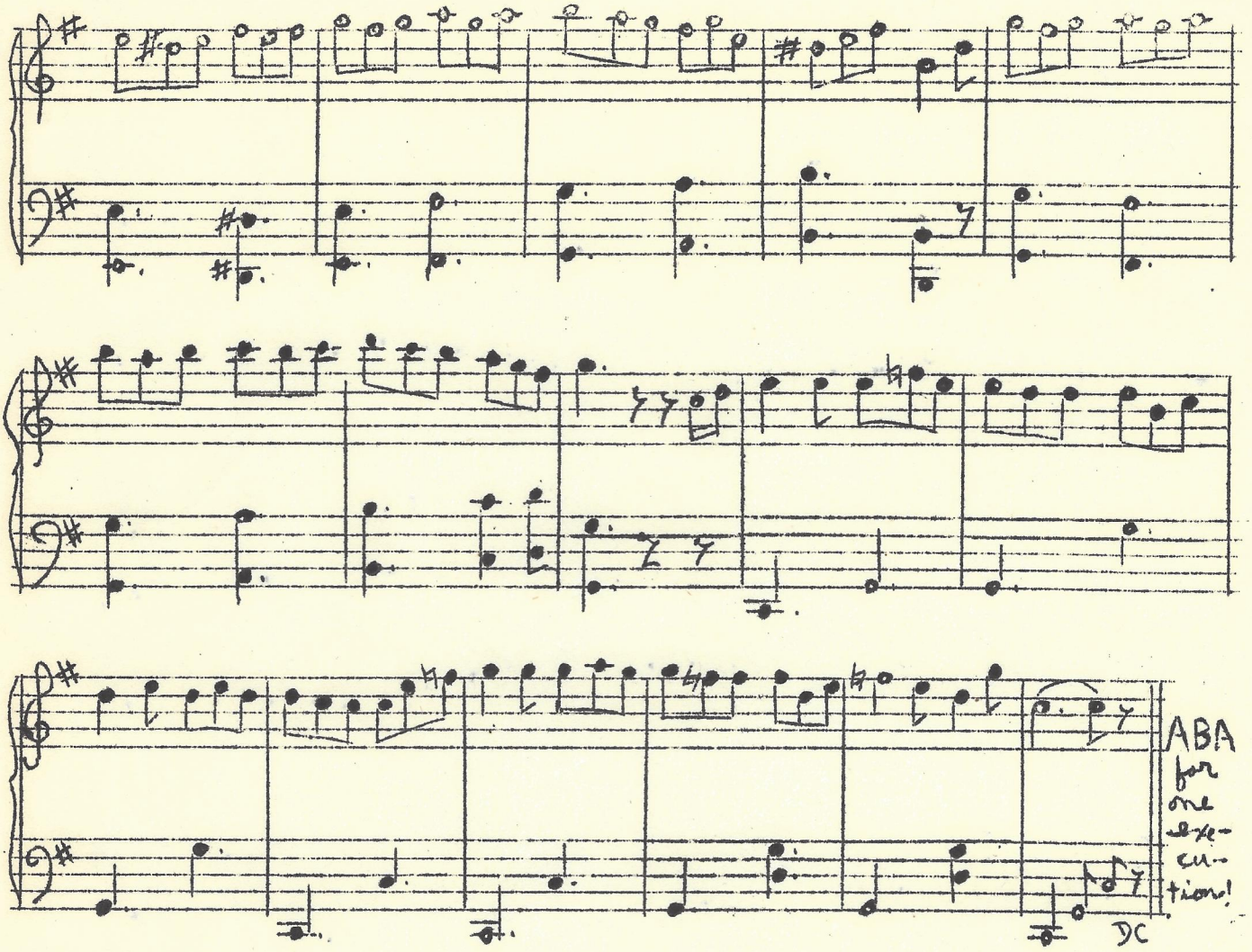
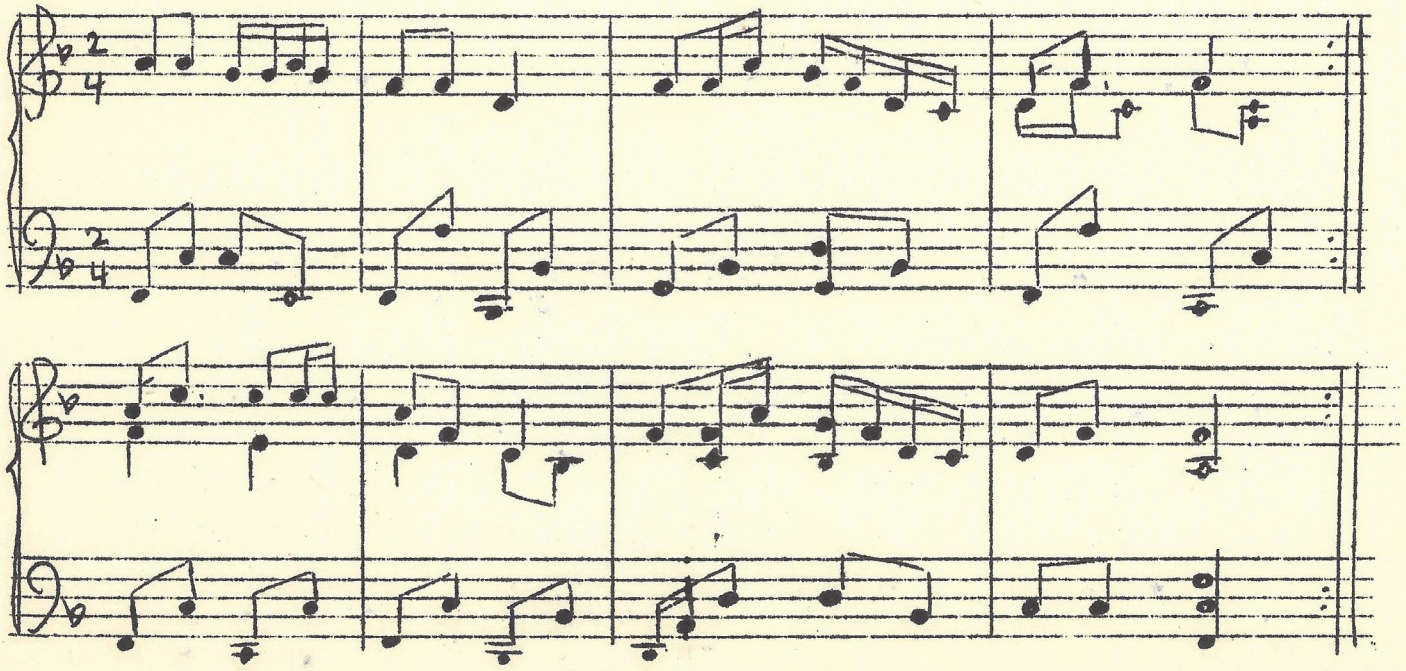
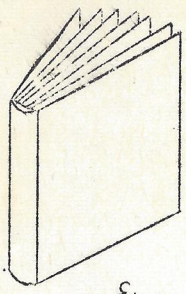


IDA RED

This fiddle tune was collected by Margot from the playing of "Blind" Ollie Myers, Cades Cove, Tenn., summer of 1935. Piano arrangement by Gladys Mayo.





BOOK REVIEW

WHITEY LEHRMAN & DANNY SINGER

ADVENTURES OF A BALLAD HUNTER by John A. Lomax New York; The Macmillan Company, 302pp. $3.75.

We are thankful for most folk song collections for although often dry academic works, they have proven invaluable to the student of folk lore. Their value lies in the adult scholarly handling of the material. But it seems that most folk song collectors eventually feel the need to expand beyond the "treasury" stage and try to reach a larger public. This was probably the case when John A. Lomax wrote "The Adventures of A Ballad Hunter."

Mr. Lomax, an accomplished collector, has allowed himself to fall into the pattern of many other ballad-hunters who have written books. The books have resembled daring adventure stories, rather than a comprehensive picture of the evolution and development of the American folk ballad. In a few sections of his book, Mr. Lomax writes in a manner which tends to lessen the effect of the stereotyped adventures. The amateur enthusiast will find precious little to satisfy him. The casual reader is apt to find himself lost in a maze of unrelated incidents, names and blunt anecdotes.

The book fits neither into the category of an autobiography, as the jacket blurb states, nor into the class of a study of folk lore. If the book were intended to be a mere adventure story, it falls short of the standards set by Henry Fielding and Jack London.

There is another possible intention of the book. Perhaps it was meant to be a discussion of the various technics of collecting folk songs. Although far from exhaustive, the book does give insight into the psychology of song extraction as practiced by some collectors. From this point of view, the book may arouse interest in the reader, but we are afraid it will also arouse some indignation. After becoming acquainted with some of the methods employed by Mr. Lomax, the reader might find himself asking questions like this:

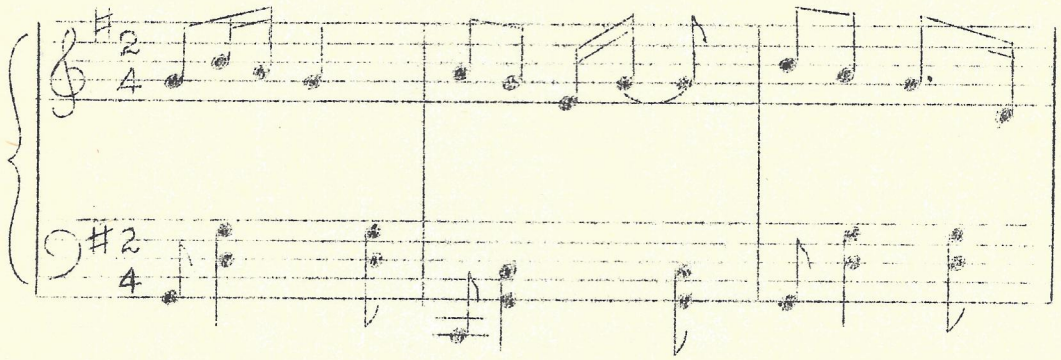
Is there any code of ethics for folk song collectors? What is the attitude of the collector not only toward the material but toward the people who supply the material? Perhaps this passage taken from Mr. Lomax's book will serve as part of the answers to these questions:

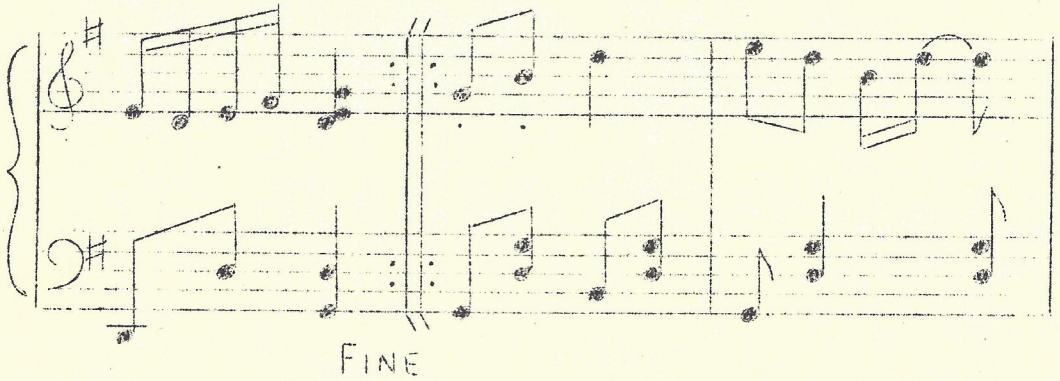
> "The second afternoon, the warden came in and asked about our progress. Among the singing convicts we had met Black Samson, a giant of a man with an engaging smile, a singer of unusual quality, who refused amiably but firmly to sing any of the songs he had learned as a railroad or levee worker. 'I'se got religion, boss, an' I'se quit all dat.' When we told the warden that Black Samson knew a song that we wanted especially, he sent a guard for him, and the frightened negro shuffled up and took his place before the microphone. Alan started the machine and said: 'Shoot Black Samson,' but Black Samson didn't sing. He closed his eyes and prayed.
>
> "'Oh Lord, I'se knows I'se doin' wrong. I cain't help myself. I'se down here in the world an' I'se gotter do what dis white man tells me. I hopes you understan's the situation an' won't blame me for what I gotter do Amen."
>
> "Then he sang his sinful work song."

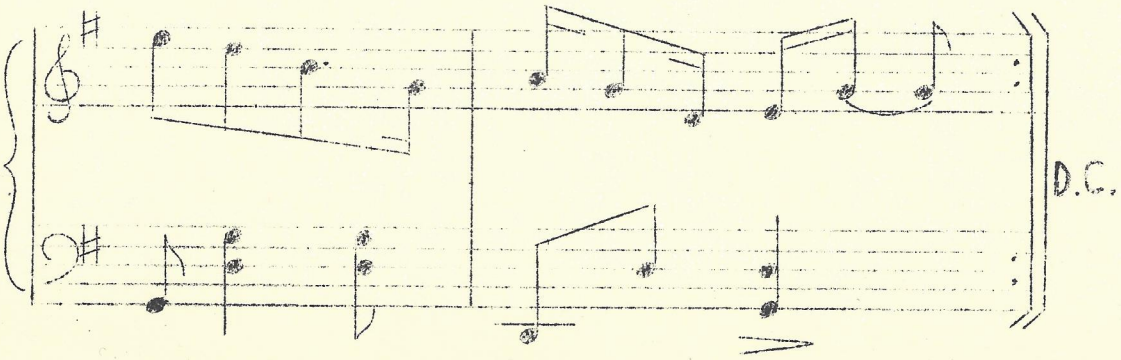
In short, the book does not measure up to that which had been expected of John A.Lomax.

SALLY GOODIN

This month we have a tune that Aileen Mayo picked up a few years ago from Ollie Myers, a blind southern musician who patiently types out letters asking friends to send him records. (He wrote to Margot some time ago, right after her collecting trip for the Library of Congress last summer, asking for records of the tunes she had just picked up from him to play on his "talking box.") We think his version of Sally Goodin is particularly good so here is an arrangement of it.







BOOK REVIEWS

by Whitey Lehrman

CHAIN GANG - Joshua White and his Carolinians (Columbia C-22. Four ten-inch records. About $3.60)

This rarely available album is beginning to show up again around town, so just glance at the cover and you'll see how Josh White used to spell his first name. Listen to the records for a while and you'll hear how Josh used to sound some six or seven years ago, before the appearance of "One Meat Ball." If your only experience with Josh-stuff has been in the "Lass with the Delicate Air" category, brother, you're in for a big surprise!

It isn't only his singing and guitar playing which have changed so tremendously (they both used to be fresher, clearer, and more exciting). You can also tell a difference in the "tone of voice," the attitude towards the music, and in the choice of material, which all mark the difference between Joshua and Josh. In "Chain Gang" Joshua was terrific.

And even at that, the album is far from perfect. The Carolinians (we believe Sam Gary was among them, -no names other than Joshua's appear anyplace) are smooth singers, but often give the feeling of over-arrangement, as if they've forgotten what chain gang songs are about and are just trying to make everything come out as smoothly as possible. But they're good, and these records make pleasant, if not exciting listening. At the top of the list are "Jerry," and "Chain Gang Boun'," both of which made us Josh-crazy in the old days. The rest includes "Nine Foot Shovel," and "Told My Captain." Sometimes Joshua's guitar makes you wanna cry, for two reasons; first because it's just so beautiful and second because it hasn't sounded like that since the last time Josh White remembered he was a folk singer.

BESSIE SMITH - Songs by Bessie Smith with accompaniments. (Columbia C-31. Four ten-inch records. Album notes. About $3.50)

This album is a re-issue of a re-issue, and it looks like Columbia could go on reprinting Bessie Smith records forever and make a neat profit. For the uninitiated: Bessie Smith, who died some ten or fifteen years ago, was among the best all-time jazz singers, and certainly the most well-known and influential, if not the greatest, female blues singer.

This is just a sample of her work between 1925 and 1928. It is not the best possible selection, but it should prove very enlightening to those who up to now have not realized the importance of the blues in American folk music. Especially satisfying are "Young Woman's Blues," and "Empty Bed Blues," Others include "Cake Walking Babies," "Baby Doll," "You've Been A Good Ole Wagon," "Cold In Hand Blues," and "Lost Your Head Blues." There are many instrumentalists, including Louis Armstrong, Fletcher Henderson, Charlie Green, and an excellent, little-known trumpet-player named Joe Smith. You can't go wrong on this one.

(MORE REVIEWS -two pp. further on)

Frank Warner (cont.)

present the material as he collected it.

According to Mr. Warner, the major reason for studying folklore is a selfish one. It is for the purpose of pleasure. Folk singing and folk dancing for the sake of folk singing and dancing. That in itself can be sufficient, but folk music is so much a part of us that it appears everywhere. Thus, he feels that the most important part of his work and that of all American folklorists is to get down this folk material for posterity. We are a new country. We are just becoming aware of our background and heritage, and slowly but surely more people are developing a consciousness of this fact.

The End

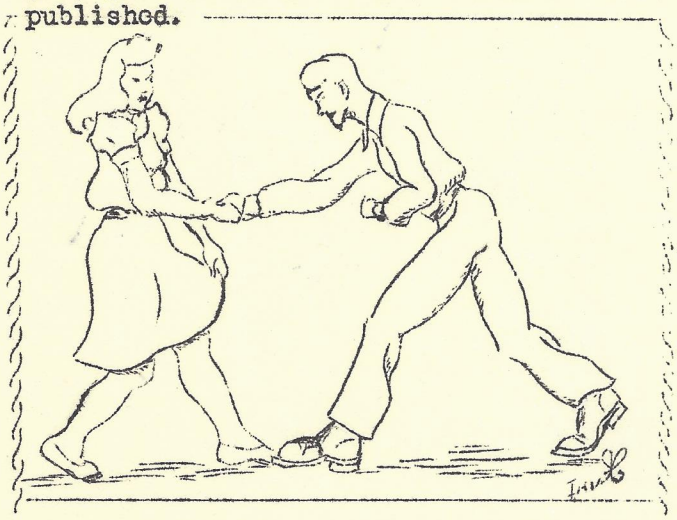
OZARK FOLKSONGS

The State Historical Society of Missouri has released the first volume of a four volume set of Ozark Folksongs. They were collected and edited by Vance Randolph, who is the foremost authority on Ozark folklore. (His last published book was Ozark Superstitions, N.Y., Columbia University press.) The material in this book was collected over a twenty-five year period and is the largest produced by any state.

The first volume of Ozark Folksongs, a collection of British ballads and songs, has 130 songs, 370 texts, and 204 melodies. Mr. Randolph made a careful transcription of most of the melodies, the themes of which vary from the highly humorous to the bloody and tragic. Some forty of the early and antique English and Scotch ballads are printed in their Ozark version and often in their own distinctive dialect.

Volume I contains a bibliography and three chapters: "The Introduction," "Traditional Ballads," and, "Late Importations." Volume II contains five chapters: "Songs about Murderers and Outlaws," "Western Songs and Ballads," "Songs of the Civil War," "Negro Songs," and, "Temperence Songs."

Volume III is devoted to folksongs of a more frivolous nature. This is composed of two chapters, "In Lighter Vein," and, "Play-Party Songs." Volume IV is devoted to Brush Arbor Music, and there is one chapter of miscellaneous texts and tunes. In the four volumes of Ozark Folksongs there will be a total of 883 titles, 1664 texts, and 828 tunes. The folksongs will be sold only as a set for $15, payable at $3.75 per volume as it is published.



EXCERPTS FROM A LETTER

Rev. Donald Mills
Grace Congregational Church
1512 Twenty-Fifth St.
Two Rivers, Wis.

Dear Miss Mayo:

. . . . . .

We have about 45 young people in our church who have a more or less direct church relationship. About five months ago we introduced folk dancing into our recreational program, and its reception was mixed. Some did not like it at all, so we could not use it as a regular program for the whole group. But about 25 of the young people were interested, so we have worked with this smaller group as a project somewhat on the side.

It was only a matter of a couple of months until the group was doing rather good work, and their performance attracted the attention of some people in the area who were in a position to judge their ability critically. With rehearsals held occasionally during May and June, only rarely during July and August, they got down to business with weekly practice in September, and outfitted themselves with costumes of a sort. Now they are in such demand that we have to reject many invitations to keep their program appearances limited to one a week. They did three in the last ten days.

The usual program (and the sort they like best) is a brief program of exhibition dances of a more or less spectacular sort, usually arranged to illustrate types such as round dances, line dances and squares. Then they break up their sets, and draw the audience into the fun for the rest of the evening. The young people are enthusiastic for their hobby, and take these opportunities to teach other groups in the spirit of a crusade.

I'm afraid I have nothing to contribute to PROMENADE at the moment, since my own experience in folk dancing is only of six months duration! But I am learning rapidly, as I am the only one available to work regularly with this youth group. Perhaps as we continue, your readers may be interested on a report of our experiences later on.

My sources of information are chiefly a matter of occasional participation

(continued on next page)

MORE RECORD REVIEWS

by Whitey Lehrman

MIDNIGHT SPECIAL - Leadbelly, Woody Guthrie, Cisco Huston (Disc 726, three ten-inch records. Contains album notes. About $4.00.)

Keeping in line with the apparently sound economic theory that the public would rather hear something they've heard a thousand times before than something brand new, the Disc people have come out with what amounts to no more than a rather weird imitation of the now legendary Leadbelly-Golden Gate Quartet "Midnight Special" album. The new edition suffers by comparison with the original, but not as much as the listener is likely to.

Occasionally this incongruous trio manages to get across that rare spirit of inspired vocal improvisation which so often marks the distinction between sincere expression and carefully contrived virtuosity. But unfortunately mere spirit is insufficient. Woody Guthrie, no mean folk singer in his own right (and with his own material), goes a long way towards proving that very few people can sing along with Leadbelly and come out sounding anything but ludicrous. Besides forgetting some words here and there, and committing the unpardonable sin of losing the rhythm, Woody insists on an Oklahoma accent in places where it wouldn't fit if he used a shoehorn.

We're not saying Woody Guthrie isn't a great folk singer (Dust Bowl Ballads supports his claim admirably), nor that white men cannot do justice to Negro music (in the field of jazz this gap has been effectively closed). The fact is that Woody cannot do it, and from what sounds like smothered laughter here and there, it seems that no one knows this better than Woody himself. In the album notes he writes, "'Ham & Eggs' is an old one, but a new one on me." And that's exactly what it sounds like. Other songs are "Midnight Special," "Stewball," "Alabama Bound," "Yellow Gal," and "Gray Goose." The title piece is about the best but Woody is too near the mike on all of them. Cisco Huston is adequate, what we can hear of him, and the mandolin, probably Woody, sounds really fine in spots. Leadbelly, praise the Lord, is still Leadbelly, and that is a good reason for buying the album.

COWBOY DANCES - Lloyd Shaw with the Duel in the Sun Orchestra. (Decca A-524. Four twelve-inch records and a book of instructions. About $10.50.)

Don't let that Duel in the Sun business scare you; the only thing wrong with this album is the price, and even then it may be worth it. Lloyd Shaw, who has a fine group of dancers out there in Denver, has come up with something new and different in square dance albums. There are not only four excellent records but also a really valuable book of instructions with hints for callers as well as for dancers. It includes three "prompter's cards" meant for those neophytes with enough nerve to try calling a dance.

There are three sides with calls: "Star by the Right," "Split Ring Hash," and "Docey Doe Hoedown." The other five sides consist of nothing but good danceable music, -the embryo caller takes over from there. Among the tunes are Pig Town Hoedown, White Cockade, Tennessee Wagoner, and others. They are all well played. The booklet, with an introduction by Alan Lomax, is quite large and filled with pleasant, understandable drawings of various figures. Although meant mostly for beginners, "Cowboy Dances" is just as fine for us 'experienced' people as it could possibly be.

(Excerpts from a letter, continued)

in square dance clubs in nearby cities, notably Green Bay and Sheboygan. The latter city has a couple of callers who have taken work with Lloyd Shaw, so I am able to pick up some materials suitable for exhibition work. Also, Don Carter of Sheboygan has been very kind in coming quite regularly to our town to work with our mixed group -a regular square dance each Saturday night.....

Thank you sincerely for your kind interest in our enterprise. If and when I think we have anything to tell that would be of interest to other groups, I'll be glad to send it along.

Very sincerely,
Donald Mills

(Editor's Note: It always pleases us to hear that square dance groups like Rev. Mills' group are so successful, but we wish that more of you would write and tell us of your experiences in starting groups of your own. Rev. Mills didn't think his experiences would be of interest to anyone but himself. They are, however, just the kind of things we do want to hear, so please write.)

ASDG NOTES

The season has started off with a "bang!" Besides the usual number of "demonstrations" of square and folk dancing, the members of the American Square Dance Group have been busy with choral and dance group rehearsals.

On October 21st, the Margot Mayo Folksingers appeared on the second program of the Herald Tribune Forum. Under the direction of our singing-master, Harold Aks, the group sang early American music which ranged from the church and secular music of the Revolutionary War period to the Temperance songs of the late 19th Century.

On November 18th, the dance and song groups both appeared in the final evening of a series of dance and music programs sponsored by the Brooklyn Musuem in honor of the United Nations. The folksong group again presented early American choral music. This time, due to the absence of our musical director, the group was led by one of its members, Alice Parker. The dance group performed dances which showed the various formations of American dances and the regional variations of the dance figures. The longways type of New England dance was represented by "Boston Fancy." Square dances included the ever popular "Texas Star" and the cowboy dance, "Do-Si-Balinet." The Southern type of the accumulative dance was presented in "Birdie in the Cage." Of course, the "Running Set" was performed, for what program would be complete without it? And the formal quadrille of the 19th Century was present in the dance "Tuxedo Lancers." A modern one-figure quadrille, "Preakness," was danced to show how this type has changed throughout the years.

The interest which the folksong group has aroused by its performances and radio appearances is now spreading to the world outside the folklore field. Robert Shaw has borrowed six of our songs and the Juilliard chorus will sing them.

FOLKLORE MAGAZINES

JOURNAL OF AMERICAN FOLKLORE:

Published by the American Folklore Society. Membership in this society is open to all persons interested in folklore. Members automatically receive the magazine. Annual dues are $4.00. Inquiries should be addressed to the Secretary-Treasurer, MacEdward Leach, University of Pennsylvania, Philadelphia 4, Pa.

WESTERN FOLKLORE:

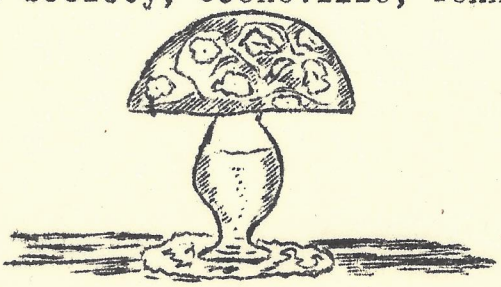
The California Folklore Society publishes this magazine. Membership in this society is $4.00 a year. Applications for membership will be received by Samuel T. Farquhar, Secretary-Treasurer, University of California, Berkeley 4, California. Members of this Society who belong to the American Folklore Society are eligible to receive the benefits of joint membership on payment of the fee of $7.00.

HOOSIER FOLKLORE:

An annual membership fee of $2.00 entitles one to this quarterly of folklore from Indiana and neighboring states. For information, write to Mrs. Cecilia Hendricks, Treasurer, Hoosier Folklore Society, Indiana University, Bloomington, Indiana.

THE FOLK DANCER:

Subscription, $2.00 a year. Address inquiries to Michael Herman, P.O. Box 210, Flushing, N.Y.

TENNESSEE FOLKLORE:

The Tennessee Folklore Society publishes a bulletin which contains valuable information. For details, address Dr. T. J. Farr, Treasurer of the Tennessee Folklore Society, Cookeville, Tenn.